

HiPPiE

HiPPiE Presents: Dire Straits - Money For Nothing			
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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

Cop: I can put you in Queens on the night of the hijacking.
Hockney: Really? I live in Queens, did you put that together yourself,
Einstein? Got a team of monkeys working around the clock on this?

The Usual Suspects

AScii: JiMi

Sultans Of Swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Score for the first system of "Sultans Of Swing". The system includes staves for Voice, Backing Vocals, Guitar 1 (Electric), Guitar 2 (Electric), and Guitar 3 (Electric). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as (♩ = 146). The guitar parts feature complex rhythmic patterns and chords, while the vocal parts are currently silent.

Score for the second system of "Sultans Of Swing". This system includes staves for Voice (Vx), Guitar 1 (Gtr. 1), and Guitar 3 (Gtr. 3). The key signature is one flat (Bb) and the time signature is 4/4. The vocal part begins with the lyrics "You get a". The guitar parts continue with complex rhythmic patterns and chords. A bracket labeled "Electric Guitar 2 doubles" is placed over the Gtr. 3 staff, indicating that the part is to be doubled by another electric guitar.

0:13

C B \flat A A7

Vx. shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gtr. 1

Gtr. 3

Dm

C

B \flat

A

F

Vx. south of the ri-ver you stop, and you hold ev-ry-thing.

Gtr. 1

Gtr. 3

22

0:26

C

B \flat

Vx. A band is blow-ing Dix-ie dou-ble four time,

Gtr. 1

Gtr. 3

Dm

Bb

you feel al-right

when you hear the mu-sic ring.

C

0.42

Dm

Bb

A

Well now you step in side, but you don't see too ma-ny fa-

ces,

com-ing in out of the rain.

B \flat

A

F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

0:55

C

B \flat

Com-pe - ti - tion in oth - er pla - ces,

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

Dm

B \flat

er, but the horns, they blowing that sound,

Vx.

Gtr. 1

Gtr. 3

Electric Guitar 2 doubles

way on down south, way on down south

The first system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics 'way on down south, way on down south'. The second staff contains piano accompaniment for the right hand, featuring chords and eighth-note patterns. The third staff contains piano accompaniment for the left hand, with a steady eighth-note bass line. The fourth staff is a lower octave piano accompaniment for the left hand. Chord symbols 'C', 'B \flat ', and 'C' are placed above the vocal staff.

Dm

C

B \flat

C

Lon-don town.

The second system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics 'Lon-don town.'. The second staff contains piano accompaniment for the right hand, featuring chords and eighth-note patterns. The third staff contains piano accompaniment for the left hand, with a steady eighth-note bass line. The fourth staff is a lower octave piano accompaniment for the left hand. Chord symbols 'Dm', 'C', 'B \flat ', and 'C' are placed above the vocal staff.

Dm

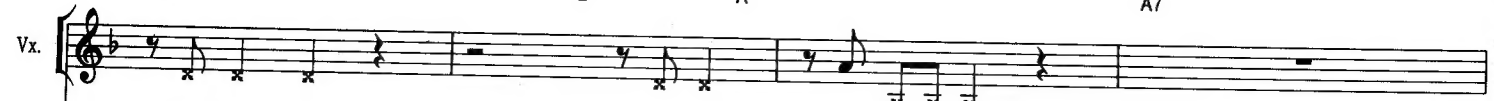
C

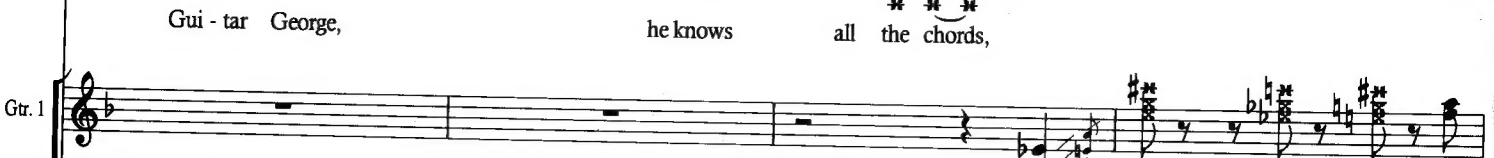


B \flat

C

You check out

The third system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics 'You check out'. The second staff contains piano accompaniment for the right hand, featuring chords and eighth-note patterns. The third staff contains piano accompaniment for the left hand, with a steady eighth-note bass line. The fourth staff is a lower octave piano accompaniment for the left hand. Chord symbols 'Dm', 'C', 'B \flat ', and 'C' are placed above the vocal staff.

Vx. 
Gui - tar George, he knows all the chords,

Gtr. 1 
Gtr. 3 


Vx. 
mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,

Gtr. 1 
Gtr. 3 


Vx. 
yes, and an old gui - tar is all he can af - ford

Gtr. 1 
Gtr. 3 


Vx. Dm

when he gets up un-der the lights— to play his thing.—

Gr. 1

Gr. 3

Gr. 1 Bb C

Gr. 3

1:56 Dm C Bb A A7

And Har-ry does-n't mind if he does-n't make the scene,—

Chords: Dm C B \flat A A7

Vx. he's got a day - time job, he's do-ing al - right,

Gtr. 1

Gtr. 3

28

Chord: C

Vx. he can play the hon - ky - tonk like a - ny - thing,

Gtr. 1

Gtr. 3

Chords: Dm B \flat

Vx. sav-ing it up, Fri-day night

Gtr. 1

Gtr. 3

C

Bb

C

with the Sul - tans, _

with the Sul - tans _ of

with the Sul - tans _ of _

2:29

Dm

C

Bb

C

swing.

swing.

29

And a

Chords: Dm C Bb A A7

Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr. 1

Gtr. 3

Chords: Dm C Bb A A7 F

Vx. drunk and dressed in their best brown bag - gies, and their plat - form soles.

Gtr. 1

Gtr. 3

Chords: C Bb

Vx. They don't give a damn a - bout a - ny trum - pet - play - ing band,

Gtr. 1

Gtr. 3

Dm

Bb

Vx. it ain't what they call rock and roll, —

Gtr. 1

Gtr. 3

C

Bb

C

Vx. and the Sul - tans, — yeah, the Sul - tans — are play-ing

B. Vx. the Sul - tans — are play-ing

Gtr. 1

Gtr. 3

3:14

Dm

C

Bb

C

Vx. Cre-ole, Cre-ole, ba-by,

Vx. Cre-ole,

Gtr. 1

Gtr. 3

Chord progression: Dm C B \flat C

Vx. *ah ah.*

Gtr. 1

Gtr. 3

32

Chord progression: Dm C B \flat A C

Gtr. 1

Gtr. 3

Chord progression: Dm C B \flat A

Gtr. 1 *let ring*

Gtr. 3

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a three-staff format: the top staff for guitar, the middle staff for vocal melody, and the bottom staff for piano accompaniment. The guitar part includes a key signature of one sharp (F#) and a 3/4 time signature. The vocal part features lyrics in both English and Chinese. The piano part provides harmonic support with chords and arpeggiated figures. The score is divided into two systems, labeled 'F' and 'C' at the top.

System F:

- Guitar:** Starts with a key signature change to one sharp (F#) and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-B4) and a quarter note C5. The system ends with a quarter note G4.
- Vocal:** The lyrics "Hello darkness, my old friend" are sung. The melody starts on a whole note G4, followed by a half note A4-B4, and a quarter note C5. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-B4) and a quarter note C5. The system ends with a quarter note G4.
- Piano:** The accompaniment begins with a series of chords, including G4-B4-D5, A4-C5-E5, and B4-D5-F#5. It continues with a series of chords, including C5-E5-G5, D5-F#5-A5, and E5-G5-B5. The system ends with a chord of G4-B4-D5.

System C:

- Guitar:** The melody continues with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-B4) and a quarter note C5. The system ends with a quarter note G4.
- Vocal:** The lyrics "I have divided time between the times" are sung. The melody starts on a whole note G4, followed by a half note A4-B4, and a quarter note C5. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-B4) and a quarter note C5. The system ends with a quarter note G4.
- Piano:** The accompaniment continues with a series of chords, including G4-B4-D5, A4-C5-E5, and B4-D5-F#5. It continues with a series of chords, including C5-E5-G5, D5-F#5-A5, and E5-G5-B5. The system ends with a chord of G4-B4-D5.

The musical score for "The Wind" by George Gershwin is presented in four staves. The top staff is for the voice, featuring a melody with various ornaments and a key signature of one flat (Bb). The second staff is for the guitar, showing complex fretting techniques such as triplets (13-13, 13-13) and slides (13-15, 15-13, 15-13, 15-15). The third staff is for the piano, with dense chordal textures and arpeggiated figures. The bottom staff is a bass line with a simple, rhythmic accompaniment. The score includes a key signature change to Dm (D minor) and a tempo marking of "let ring".

Chords: Dm C B \flat C

Gtr. 1

Gtr. 3

4:13 Dm C B \flat A

Vx. And then the man, he steps right up to the mic - ro-phone,

Gtr. 1

Gtr. 3

34

Dm C B \flat A F

Vx. and says at last just as the time - bell rings,

Gtr. 1

Gtr. 3

C

Vx. 'Good-night, now it's time to go home.'

Gtr. 1

Gtr. 3

Bb Dm

Vx. Then he makes it fast with one more thing,

Gtr. 1

Gtr. 3

C Bb C

Vx. 'We are the Sul-tans, we are the Sul - tans of we are the Sul - tans of

Gtr. 1

Gtr. 3

4:39

4:45

Dm

C

B \flat

C

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

36

Dm

C

B \flat

C

Gtr. 1

Gtr. 3

Dm

B \flat

C

Gtr. 1

Gtr. 3

1

Dm Bb C

5:11

Dm C Bb

C Dm 8va C Bb

(8va) C

The musical score for guitar consists of two staves, Gtr. 1 and Gtr. 3. Gtr. 1 features a melodic line with chords Dm (8va), C, Bb, and C. Gtr. 3 provides harmonic support with chords and fret numbers. The score includes a key signature change to one flat and a time signature change to 3/4.

38

The image shows a musical score for guitar, specifically for Gtr. 1 and Gtr. 3. The score is written on a grand staff with four staves. The top staff is for Gtr. 1, the second staff is for Gtr. 3, the third staff is for Gtr. 1, and the bottom staff is for Gtr. 3. The score includes a 5:37 time signature, a Dm chord, and various musical notations including notes, rests, and a 'C (8va)' marking. The Gtr. 1 part features a melodic line with a 'C (8va)' marking and a '5:37' time signature. The Gtr. 3 part features a rhythmic line with a 'Dm' chord and a 'C' marking. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

Down To The Waterline

Words & Music by Mark Knopfler

0:18 Freely (♩ = c. 60)

B5

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Str. 1

Str. 1

Str. 2

39

Bm G

Gtr. 1

TAB

Gtr. 2

TAB

Bm

Gtr. 1

TAB

Gtr. 2

TAB

40

F#m A E Bm

Vx.

Sweet sur-ren - der_ on the quay-side,

Gtr. 1

TAB

Gtr. 2

TAB

Vx. F#m A E Bm

you re - mem - ber we used to run and hide in the

Gtr. 1

TAB

Gtr. 2

TAB

1:21

Vx. F#m A E

sha-dow of the car - goes I take you one time, we're count-ing all the num-bers down to the wa - ter-line.

Gtr. 1

TAB

Gtr. 2

TAB

Bm F#m A E

Vx. Well near mis-ses on the dog-leap stair - ways,

Gtr. 1

TAB

Gtr. 2

TAB

42

Bm F#m A

Vx. French kis - ses in the

Gtr. 1

TAB

Gtr. 2

TAB

E

Bm

dark-ened door - ways,

43

1:46

F#m

A

E

fog-horn blow-ing out a wild_ and cold, a po-lice-man shines a light upon my shoul - der._

Bm G

Gtr. 1

TAB

Gtr. 2

TAB

Bm G

Gtr. 1

TAB

Gtr. 2

TAB

A Bm

Gtr. 1

TAB

Gtr. 2

TAB

2:10

F#m

A

E

Bm

Vx. Up comes a coast - er fast and si - lent in the night,

Gtr. 1

Gtr. 2

TAB

F#m

A

E

Bm

ov - er my shoul - der all you can see are pi - lot lights. No

Gtr. 1

Gtr. 2

TAB

F#m

A

Vx.

mo-ney in our jac-kets and our jeans___ are torn,___ your hands are cold,___ but your

Gtr. 1

Gtr. 2

E

Bm

Vx.

lips are warm.

Gtr. 1

Gtr. 2

2:34

G

Bm

First system of music (measures 1-4). It features a guitar melody in the top staff (Gtr. 1) and a guitar accompaniment in the bottom staff (Gtr. 2). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff contains a melody starting on G4, moving up stepwise to B4, then down to A4, and finally to G4. The second staff contains a rhythmic accompaniment of eighth notes, starting on G3 and moving up stepwise to B3, then down to A3, and finally to G3. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff contains a melody starting on G4, moving up stepwise to B4, then down to A4, and finally to G4. The second staff contains a rhythmic accompaniment of eighth notes, starting on G3 and moving up stepwise to B3, then down to A3, and finally to G3.

G

A

Second system of music (measures 5-8). It features a guitar melody in the top staff (Gtr. 1) and a guitar accompaniment in the bottom staff (Gtr. 2). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff contains a melody starting on G4, moving up stepwise to B4, then down to A4, and finally to G4. The second staff contains a rhythmic accompaniment of eighth notes, starting on G3 and moving up stepwise to B3, then down to A3, and finally to G3. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff contains a melody starting on G4, moving up stepwise to B4, then down to A4, and finally to G4. The second staff contains a rhythmic accompaniment of eighth notes, starting on G3 and moving up stepwise to B3, then down to A3, and finally to G3.

2:44

E

C#m

C9

Third system of music (measures 9-12). It features a guitar melody in the top staff (Gtr. 1) and a guitar accompaniment in the bottom staff (Gtr. 2). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff contains a melody starting on G4, moving up stepwise to B4, then down to A4, and finally to G4. The second staff contains a rhythmic accompaniment of eighth notes, starting on G3 and moving up stepwise to B3, then down to A3, and finally to G3. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first staff contains a melody starting on G4, moving up stepwise to B4, then down to A4, and finally to G4. The second staff contains a rhythmic accompaniment of eighth notes, starting on G3 and moving up stepwise to B3, then down to A3, and finally to G3.

Gtr. 1

G C9

TAB

Gtr. 2

TAB

Gtr. 1

D A

TAB

Gtr. 2

TAB

Vx.

F# G A

She can

Gtr. 1

let ring

TAB

Gtr. 2

TAB

3:12

Bm

F#m

A

E

Bm

see him on the jet-ty where they used to

go,

she can feel

F#m

A

E

Bm

_ him in the pla-ces where the sai-lors_ go.

When she's

Vx. F#m A E

walk-ing by the ri-ver, and the rail-way line, she can still hear him whis-per, 'Let's go down to the

Gtr. 1

Gtr. 2

50

Bm G

Vx. wa - ter-line.'

Gtr. 1

Gtr. 2

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar and bass. The guitar part is written in standard notation on a treble clef staff with a key signature of one sharp (F#). The bass part is written in standard notation on a bass clef staff with a key signature of one sharp (F#). The score includes a guitar solo section and a bass solo section. The guitar solo is marked with a "G" and a "9" indicating a natural harmonium. The bass solo is marked with a "B" and a "9" indicating a natural harmonium. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar staff includes a tablature line below the standard notation. The bass staff includes a tablature line below the standard notation. The score is for a 12-string guitar and a 6-string bass.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar and bass. The score is written in G major (one sharp) and 4/4 time. The guitar part (top staff) includes a melodic line with a key signature change to B minor (Bm) indicated by a double sharp on the B note. The bass part (middle staff) provides a harmonic foundation with a mix of single notes and chords. The guitar tablature (bottom staff) shows the fretting for the guitar part, with numbers 1 through 10 indicating the frets. The score is divided into measures by vertical bar lines, and the key signature change is clearly marked.

[illegible]

Portobello Belle

Words & Music by Mark Knopfler

(♩ = 124)

E♭

B♭

E♭

B♭

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

52

Capo 1

Capo 1

E♭

B♭

E♭

B♭

Vx.

Gtr. 1

Gtr. 2

Bel-la-don-na's on the

let ring

0:19
1:23

E♭

B♭

E♭

B♭

high street,
back there,

breasts u - pon the off - beat
es-cap-ing from a sack there,

and the stalls are just the
Bel - la-don-na

1st time

1st time

E♭

B♭

E♭

B♭

side-shows,
lin-gers,

Vic - to - ri-an-a's old
her gloves they got no fin - gers.

clothes.

Yeah she got the skirt so tight
Blind man he's sing-ing the I-rish,

0:36
1:39

E♭

B♭

E♭

B♭

Vx.

now,

she wan-na tra-vel light — now,
got his mo - ney in a tin dish,

and she wan-na turn up all her roots
he just a cor - ner se - re -

Gtr. 1

Gtr. 2

Gtr. 3

54

E♭

B♭

E♭

B♭

Vx.

now,
- na - der,

she got the turn up on the boots now, boot now.
once u-pon a time he coul-d've made her, he coul-d've made her.

Gtr. 1

Gtr. 2

Gtr. 3

0:51
1:55
2:59

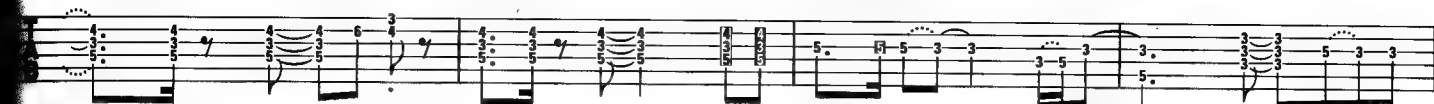
 Eb

Bb



1.2. She thinks she's tough, she ain't no Eng-lish rose, _____
3. Bel - la - don - na walks, Bel-la-don-na tak-ing con-trol, _____

she don't care



55

Eb

Bb



but the blind sin-ger, he's seen e-nough and he knows, _____
— a - bout your win-dow box, or your but-ton hole,



Vx. A \flat 6 E \flat B \flat
 do a song a-bout a long-gone I - rish girl, —
 she sing a song — a-bout a long-gone I - rish girl, —

Gtr. 1

Gtr. 2

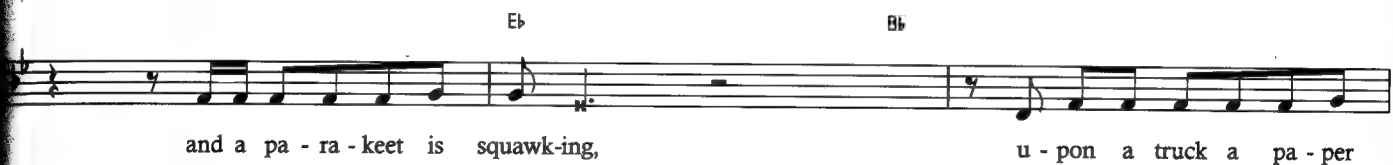
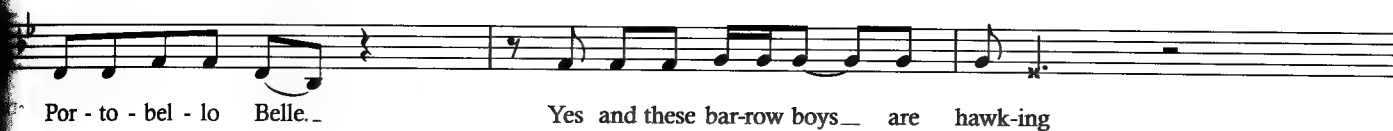
Gtr. 3

Vx. Fm Ebsus2 3rd time to Coda \oplus 1. B \flat
 1. 3. but I got one for you you my Por-to-bel-lo Belle. She sees a man u-pon his
 2. but I got one for you

Gtr. 1

Gtr. 2

Gtr. 3



Eb Bb Eb Bb

Vx. rhi-no, she get the cry - ing of a wi-no, then she get the reg-gae rum-ble,

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

58

Eb Bb Eb Bb

Vx. — Bel-la - don - na's in the jun-gle. But she ain't no gar-den

Gtr. 1

TAB

Gtr. 3

TAB

E \flat B \flat E \flat B \flat D. *al Coda*

flo-wer,

there ain't no dis-tress in the tow-er, no, no, no, no.

CODA

3:27

B \flat E \flat B \flat

Por-to-bel-lo belle.

Eb Bb Eb Bb

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

60

Eb Bb Eb Bb

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

First system of musical notation. The staff contains a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again.

Second system of musical notation. The staff contains a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again.

Third system of musical notation. The staff contains a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again.

Fourth system of musical notation. The staff contains a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again.

Fifth system of musical notation. The staff contains a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again.

Sixth system of musical notation. The staff contains a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again. The notation includes a series of eighth and sixteenth notes, with some measures containing rests. The key signature changes to Bb, then Eb, and finally Bb again.

E♭ B♭ E♭ B♭
 Gtr. 1
 TAB
 Gtr. 2
 TAB
 Gtr. 3
 TAB

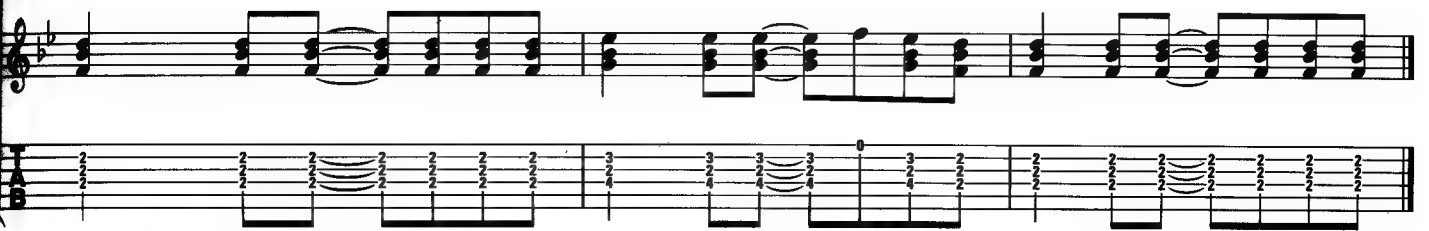
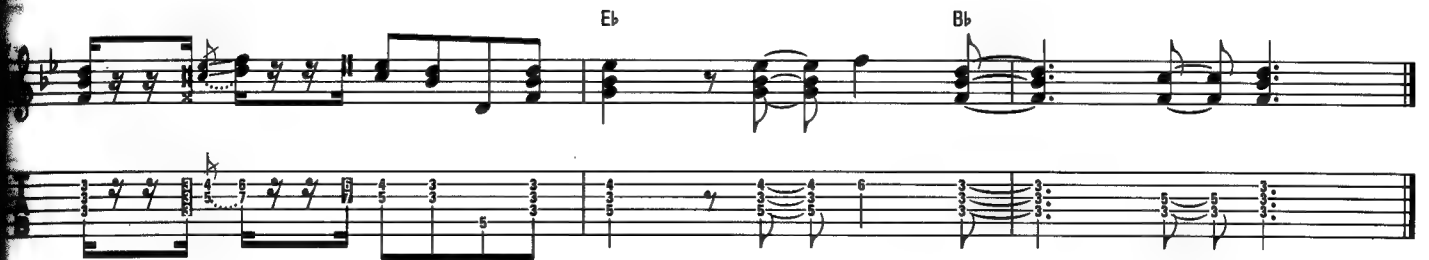
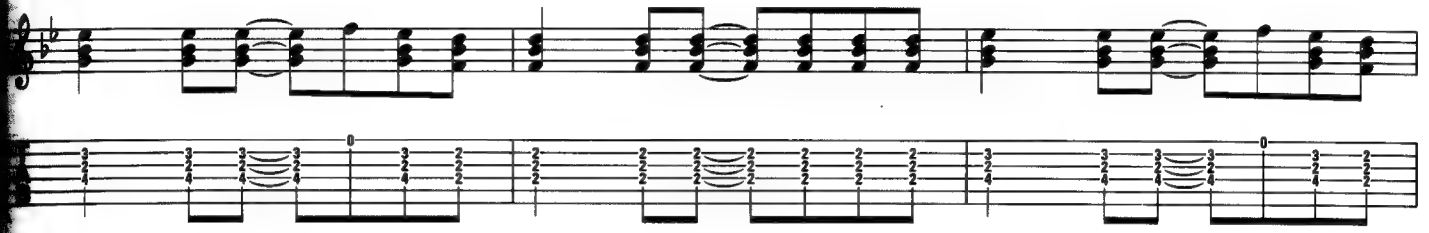
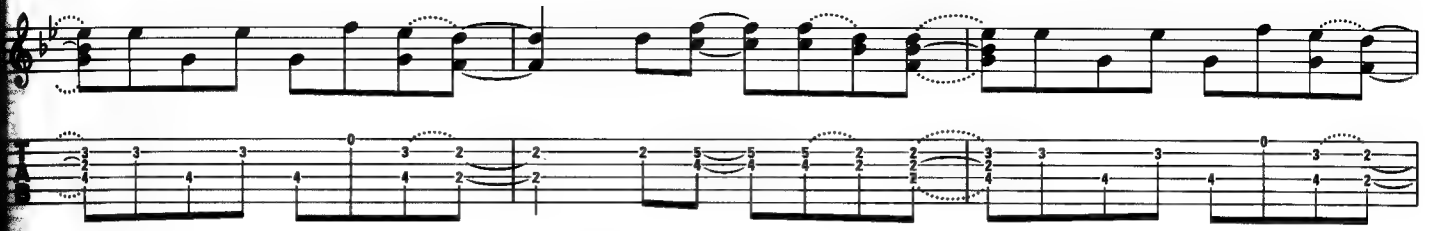
fade out

E \flat

B \flat

E \flat

B \flat



Twisting By The Pool

Words & Music by Mark Knopfler

(♩ = 182)

N.C.

A7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

64

Guitar 3
(Electric)

0:04
0:41

A

D

E

Vx.

We're go-ing on a ho-li - day - now,
Sit-ting in a small ca-fe__ now,

gon-na take a vil - la, a small__ cha - let,
swing, swing, swing-ing to the ca-ba-ret,

Gtr. 2

Gtr. 3

A

D

E

Cos - ta del Mag - ni - fi - co, yo! The cost of liv-ing's so low. Yeah!
wan-na see a mo-vie, take in a show now, meet new peo-ple at the dis - co. Yeah!

0:16
0:50
2:12

D

E

D

E

Gon-na be so neat, dance to the Eu-ro - beat, yeah!

D

E

Gon-na be so cool, twist - ing by the,

0:28
1:03
2:25

A

F#m

Vx. twist - ing by the, by the pool.

Gtr. 2

Gtr. 3

A

F#m

A

66 Vx. Twist-ing by the pool.

Gtr. 2

Gtr. 3

D

A

3rd time to Coda

Gtr. 2

Gtr. 3

1:14

Bm

F#m

And we can still get in - for - ma - tion,

read-ing all a - bout in - fla - tion,

Bm

B

E

and you're ne-ver gon-na be out of reach,

there's a call - box

on the beach.

A - one, a-two, a - one, two, three, four.

Gtr. 1

A D E

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 1

A D E

TAB

Gtr. 2

TAB

Gtr. 3

TAB

First system of musical notation, featuring a treble staff with a key signature of two sharps (F# and C#) and a common time signature. The staff contains four measures of music, with the first two measures marked with a 'D' and the last two with an 'E'. Below the treble staff is a corresponding guitar tablature (TAB) line, showing fret numbers (0-12) and string numbers (1-6). The second system of musical notation follows, also in treble clef and two-sharp key signature, with four measures of music and a corresponding guitar tablature line below it.

Second system of musical notation, featuring a treble staff with a key signature of two sharps (F# and C#) and a common time signature. The staff contains four measures of music, with the first two measures marked with a 'D' and the last two with an 'E'. Below the treble staff is a corresponding guitar tablature (TAB) line, showing fret numbers (0-12) and string numbers (1-6). The third system of musical notation follows, also in treble clef and two-sharp key signature, with four measures of music and a corresponding guitar tablature line below it. The fourth system of musical notation follows, also in treble clef and two-sharp key signature, with four measures of music and a corresponding guitar tablature line below it.

We're just twist-

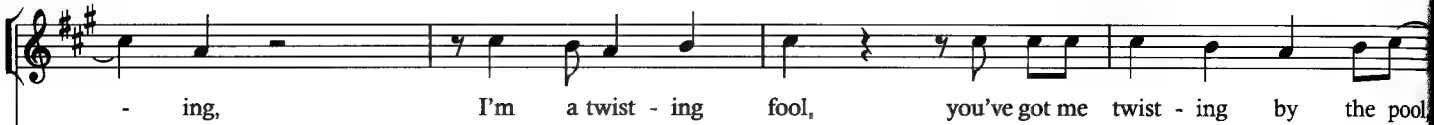
1:51


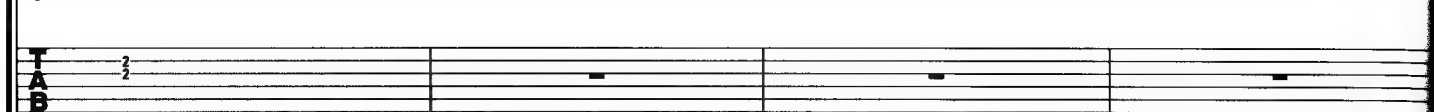
A

F#m


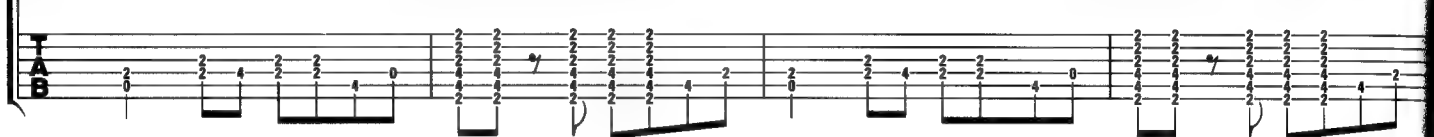
A

F#m

Vx. 

Gtr. 1 


Gtr. 2 

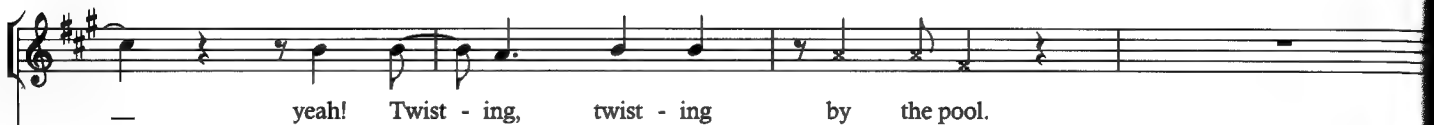

Gtr. 3 


70

A

D

A

Vx. 

Gtr. 2 


Gtr. 3 


A C#m D E

Mmm, mmm, you're gon-na look so cute, sun - glas-ses and bath-ing suit,

A C#m D E *D. al Coda*

be the ba-by of my dreams, like the la-dies in the ma-ga - zines. Yeah!

⊕ CODA 2:38 A F#m A

twist, twist. I'm a twist - ing fool, you got me

Vx. F#m A D A

twist - ing by the pool, woh, twist - ing, twist - ing by the pool, get up

Gtr. 2

Gtr. 3

TAB

Gtr. 2 N.C. A5

Gtr. 3

TAB

72

Vx. E A F#m

Twist - ing, I'm a twist - ing

Gtr. 2

Gtr. 3

TAB

A F#m A

fool, you got me twist - ing by the pool, — woh, — twist -

D A

- ing, twist - ing — by the pool. Now ev - ery - bo - dy just tw - ist -

3:02
3:17

A F#m A

- twist - ing, — I'm a twist - ing fool, you've got me
twist - ing by the pool, — I'm a

F#m **A** **D**

Vx. twist - ing by the pool, — yeah, twist - ing, twist - ing
 twist - ing fool, just twist - ing, woh — twist - ing twist - ing

Gtr. 2

TAB

Gtr. 3

TAB

74

A 1. N.C.

Vx. — by the pool.
 — by the pool.

Gtr. 2

TAB

Gtr. 3

TAB

[E] 2. A

Vx. Come in a -

Gtr. 2

TAB

Gtr. 3

TAB

Tunnel Of Love

Words & Music by Mark Knopfler

0:23

(♩ = 136)

B \flat

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

75

Dm

C

Dm

B \flat

C

Vx. Dm F C Dm Bb C

Elec. Gtr. 1 Get-ting cra-zy on the

Elec. Gtr. 2

0:42 Dm F C

Vx. waltz - ers, but it's the life that I choose, yeah,

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

Vx. sing a-bout the six - blade, sing a-bout the switch - back, and a tor - ture tat - too, and I been rid-ing on a

Elec. Gtr. 2

Dm F C

Vx. ghost train, where the cars they scream and slam, and I don't know where I'll

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

be to-night, but I'd al-ways tell you where I am. In a scream-ing ring of

1:10

Dm F C

fa - ces, I seen her stand-ing in the light, she had a tic-ket for the

G Dm C

ra - ces, yeah, just like me she was a vic-tim of the night. I put my hand up - on the

Vx. le - ver, said let it rock and let it roll, I had the one-arm

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Vx. ban - dit fe - ver, there was an ar - row through my heart and my soul. And the big wheel keep

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb

C

F

Bb

— turn - ing,

ne - on

burn-ing

up a - bove,

and I'm just

high on the world,

come on and take a

low__

• with me _____ girl, _____

on the

1:52

Dm

F

C

Dm

Bb

C

Vx.

tun-nel of love, _

yeah, _

love, _ love.

It's just the

Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

80

Dm

F

C

Vx.

dan - ger, dan - ger,

a-when you're rid-ing at - a your own risk. _

She said, 'You are the per - fec

Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

G

Dm

C

— stran - ger.'

She said, 'Ba-by, let's keep it like this.' —

It's just a

2:13

Dm

F

C

cake - walk

twist - ing ba - by, yes,

step right up and see. —

82

G Dm C

Vx. 'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

2:26

Bb C F Bb

Vx. turn - ing, — ne - on burn-ing up a - bove, and I'm ju

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Am Am/C Dm Bb

high on the world, come on and take a low ride with me girl, on the

This system contains the first five staves of music. The vocal melody is on a treble clef staff with a key signature of one flat. The piano accompaniment is on a grand staff (treble and bass clefs). The guitar part is shown as a single staff with fret numbers. Chords F, Am, Am/C, Dm, and Bb are indicated above the staff. The lyrics are: "high on the world, come on and take a low ride with me girl, on the".

83

2:41 Dm F C Dm Bb C

tun-nel of love, woh, love, love. Well it's been

This system contains the next five staves of music. The vocal melody continues on the treble clef staff. The piano and guitar accompaniment continues on the grand and guitar staves. Chords Dm, F, C, Dm, Bb, and C are indicated above the staff. The lyrics are: "tun-nel of love, woh, love, love. Well it's been".

2:48

Gm7

Bb

Gm7

Bb

Vx. mon-ey for mus-cle on a an-oth-er whir-li-gig, mon-ey for mus-cle, and-a an-oth-er girl I dig,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

84

Gm7

Bb

C

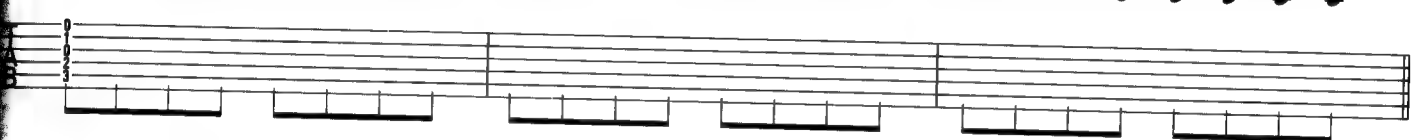
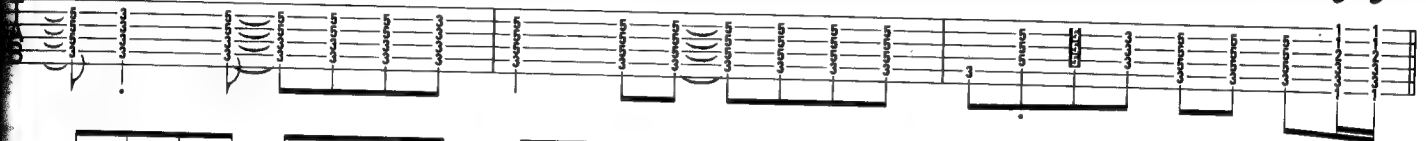
Vx. an-oth-er hus-tle just to, just to make it big, and rock-a-way, rock-a-way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

B \flat /C C



85

3:05

F

C

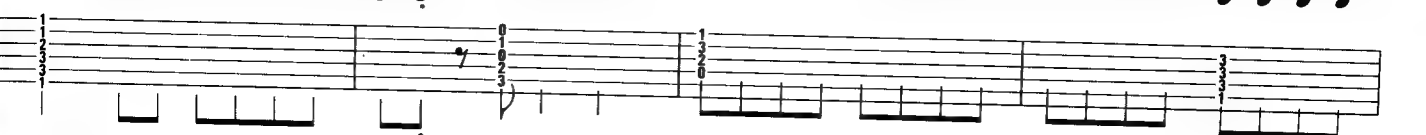
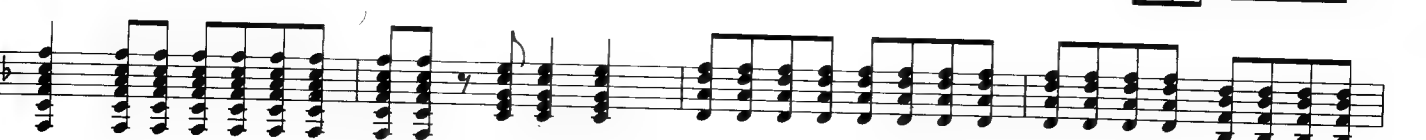
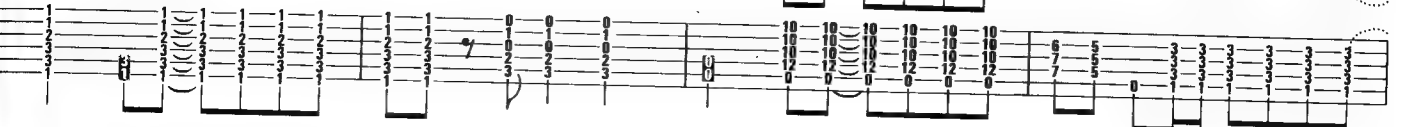
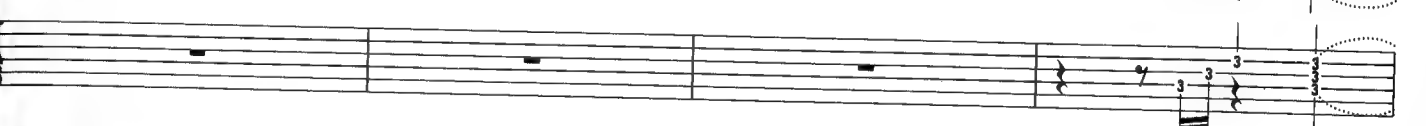
Dm

B \flat

girl it looks so pret-ty to me,

like it al - ways did, —

oh, like



C F B \flat C

Vx. the Span-ish Ci - ty to _____ me when-a we were kids, yeah, gir

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

86

3:19 F C Dm B \flat

Vx. — it looks so pret-ty to me, just like it al - ways did, _____ oh, like

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B \flat C

the Span-ish — Ci - ty to — me when-a we were kids, right,

3:33 F C Dm B \flat

oh, la

C F Bb C

Vx.

Elec. Gtr. 2

Ac. Gtr.

check it out.

3:47 F C Dm Bb

8va

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

88

C F Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm

F

C

Dm

Bb

C

She took off a sil-ver

4:07

Dm

F

C

loc-ket.

She said, 'Re-mem-ber me by ____ this.'

She put her hand in my

G Dm C

Vx. poc-ket, I got a keep-sake and a kiss, and in the roar of dust and

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

90

4:21 Dm F C

Vx. die-sel, I stood and watched her walk a - way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

I could have caught up with her ea - sy e-nough, but some-thing must have made me stay. ____ And the big wheel keep on _

91

4:35

Bb

C

F

Bb

_ turn - ing, ne-on burn-ing up a - bove, and I'm just

Vx. F 3 3 Am Am/C Dm Bb
 high on this__ world, come on and take a low__ ride__ with me girl,__ on

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

92

4:48
 Vx. Dm F C Dm Bb C
 tun-nel of love,__ yeah,__ love, love__ love, on th

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

Dm

F

C

Dm

B \flat

C

tun-nel of love, _

woh, _

love, _ love. _

And now I'm

5:02

Gm

B \flat

Gm

B \flat

search-ing through these car-ou-sels, and the car-ni-val ar-cades,

search-ing ev-ry-where from stee-ple-chase_ to pa-li-sades, in

Gm Bb C

Vx. a-ny shoot-ing gal-le-ry where prom-is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way,

Elec. Gtr. 2

Ac. Gtr.

Vx. from Cul-ler-coats and Whit-ley Bay, out to rock-a-way.

Elec. Gtr. 2

94

5:28 F C Dm Bb

Vx. girl it looks so pret-ty to me, like it al-ways did,

Elec. Gtr. 2

C F Bb C

Vx. like the Span-ish Ci-ty to me... when we were kids,

Elec. Gtr. 2

F C Dm Bb

girl, it looks so pret-ty to me, _____ like it al - ways did, _____ like

C F Bb C

the Span-ish Ci - ty to _____ me when-a _____ we were kids.

5:57 F C Dm Bb

C F Bb C

F C Dm B \flat

Elec. Gtr. 1

Elec. Gtr. 2

C F B \flat C

Elec. Gtr. 1

Elec. Gtr. 2

96

6:26 F C Dm B \flat

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C

F

B \flat

C

First system of musical notation for guitar, measures 1-10. The system includes a treble clef staff with a key signature of one flat (B \flat), a bass clef staff, and a guitar-specific staff with fret numbers. The guitar staff shows a sequence of fret numbers: 12-12-12-12-10-12, 12, 10, 13, 13, 10, 10, 12, 12, 12, 10, 12, 14, 10, 12, 14. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

6:40

F

C

Dm

B \flat

Second system of musical notation for guitar, measures 11-20. The system includes a treble clef staff with a key signature of one flat (B \flat), a bass clef staff, and a guitar-specific staff with fret numbers. The guitar staff shows a sequence of fret numbers: 12-14-14-14-13-12-14, 13-12-14, 12-14-12-10-12, 12-14, 12-14, 12, 9-10, 12-10-12-10-9, 10-8-10-8-7-9, 7-8-7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

C

F

B \flat

C

Third system of musical notation for guitar, measures 21-30. The system includes a treble clef staff with a key signature of one flat (B \flat), a bass clef staff, and a guitar-specific staff with fret numbers. The guitar staff shows a sequence of fret numbers: 5, 7, 5, 7, 5, 7, 5, 6, 6, 6, 6, 5, 5, 7, 8, 10, 10, 10, 10, 9, 9, 9, 9, 6, 10. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

6.55

F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

98

C F Bb 8va C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

7.09

F (8va) C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B \flat C

(8va)

8va

7:23 F C Dm B \flat

(8va)

C F B \flat C 7:37 F

(8va)

(8va) C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

100

F Bb C F

7:51

fade

C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm Bb C F

Elec. Gtr. 2

Ac. Gtr.

Bb C F C

Ac. Gtr.

Romeo And Juliet

Words & Music by Mark Knopfler

(♩ = 86)
F

C

B \flat

C

F

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar 1

Acoustic
Guitar 2

Acoustic
Guitar 3

F B \flat F B \flat D F *

+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

F C B \flat C F
 0:22
 Vx.
 Ac. Gr. 1
 Ac. Gr. 2
 Ac. Gr. 3
 A love-struck Ro-me-o,

Vx. sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low, with a love song that he made, —

Elec. Gtr. 1

Ac. Gtr. 2

C

B \flat

C

F

B \flat

finds a street-light,

steps out of the shade,

says some-thing like,

'You and me babe, how a -

let ring

0:44

C

F

Dm

C

-bout it? -

Ju-li-et says, 'Hey, it's Ro-me-o,

you near-ly gim-me a heart at-tack.'

F

Dm

B \flat

C

B \flat

He's un-der-neath the win-dow, she's sing-ing 'Hey la, my boy-friend's back,

you should-n't come a-round here,

C F B \flat C

Vx. sing-ing up at peo-ple like that.' A-ny-way, what you gon-na do a-bout it? Ju-li

Ac. Gtr. 2 *let ring*

Ac. Gtr. 3

1:06

F C Dm C B \flat C F C

Vx. -et, the dice was load-ed from the start, and I bet, and you ex

Ac. Gtr. 2

104

Electric Guitar 2 doubles ad lib.

Ac. Gtr. 3

Dm C B \flat C F C B \flat Dm B \flat

Vx. -plod-ed in - to my heart, and I for-get, I for-get the mov-ie song.

Ac. Gtr. 2

Ac. Gtr. 3

Gm C/A Bb Dm C F

When_ you gon-na re-al-ise it was just that the time was wrong, Ju-li-et?

Two staves of musical notation. The top staff contains a melodic line with some triplets. The bottom staff contains a bass line with various chords and single notes.

Two staves of musical notation. The top staff features a complex, fast-moving melodic line with many beamed sixteenth notes. The bottom staff contains a bass line with chords and single notes.

Electric Guitar 2 doubles

Two staves of musical notation. The top staff continues the complex melodic line from the previous section. The bottom staff contains a bass line with chords and single notes.

Two staves of musical notation. The top staff contains a melodic line with various chords and single notes. The bottom staff contains a bass line with chords and single notes. The section is marked with a double bar line and a repeat sign.

Chords: F, Dm, C, F

Vx. Came up on dif-fer-ent streets, they both were streets of shame, both dir - ty, both mean,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

106

Chords: Dm, Bb, C, Bb, C, F

Vx. yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real.

Ac. Gtr. 2

1:50

Chords: Bb, C

Vx. How can you look at me as if I was just an - oth - er one of your deals? When you can

Ac. Gtr. 2

fall_ for chains of sil - ver,

you can fall for chains of gold,

you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

Dm

Bb

C

Bb

C

F

and the prom-is - es they hold,

you prom-ised me ev-ery-thing,

you prom-ised me thick and thin, yeah,

Bb

Csus4

C

now you just say, 'Oh, Ro-me - o, yeah, you know I used to have a scene with him.'

Ju - li -

Vx. F C Dm C B \flat C F C

-et, when-a we made love— you used to cry,— you said, 'I love you like— the stars a-bove,

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm C B \flat C F C B \flat Dm B \flat

love-a you till I die.' There's a place for— us, you know the mov-ie song.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Gm

C/A

Bb

Dm

C

2:45

F

When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____

The first system of the musical score consists of three staves. The top staff is the vocal melody, starting with a Gm chord and a 2:45 time signature. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. The lyrics "When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____" are written below the vocal staff. The guitar part features a complex, fast-paced melody with many sixteenth and thirty-second notes.

The second system of the musical score consists of three staves. The top staff is the vocal melody, starting with a Bb chord. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. The lyrics "When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____" are written below the vocal staff. The guitar part continues with a complex, fast-paced melody.

F Dm C F

Vx. I can't do the talks like they talk on the T. V.,— and I can't do a love song

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

110 Dm Bb C 3:07 Bb

Vx. like the way it's meant to be, I can't do ev - ery-thing, but I'll

Elec. Gtr. 1

Ac. Gtr. 2

C F Bb Csus4 C

Vx. do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

Ac. Gtr. 2 *let ring*

F Dm F

and all I do is miss you, and the way we used to be, all I do is keep the beat,

3:29

Dm Bb C Bb C F

and bad com - pa - ny, and all I do is kiss you through the bars of a rhyme, *let ring*

Bb Csus4 C F C

Ju-lie, I'd do the stars with you a-ny - time. Ah, Ju-li - et, when-a we made

Dm C Bb C F C Dm C Bb C
 Vx. love you used to cry, - you said, 'I love you like the stars a - bove, I'll love-a you till I die.' And there's a

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

112.

F C Bb Dm Bb Gm C/A
 Vx. place for us, you know the mov - ie song. When you gon-na re - al - ise it w

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Bb

Dm

C

F

Bb

just that the time was wrong

Ju

li - et? _

Vx. 
And a love - struck Ro-me-o — sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low, -

Ac. Gtr. 1 

Ac. Gtr. 2 

Ac. Gtr. 3 

Vx. 
with a love song that he made, — finds a con-ve-ni-ent street-light, steps out of the shade, he says some-thing like,

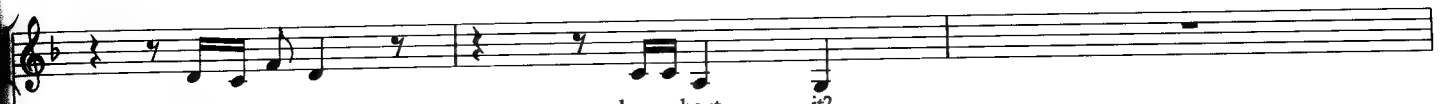
Elec. Gtr. 1 

Ac. Gtr. 2 

Bb

C

Bb

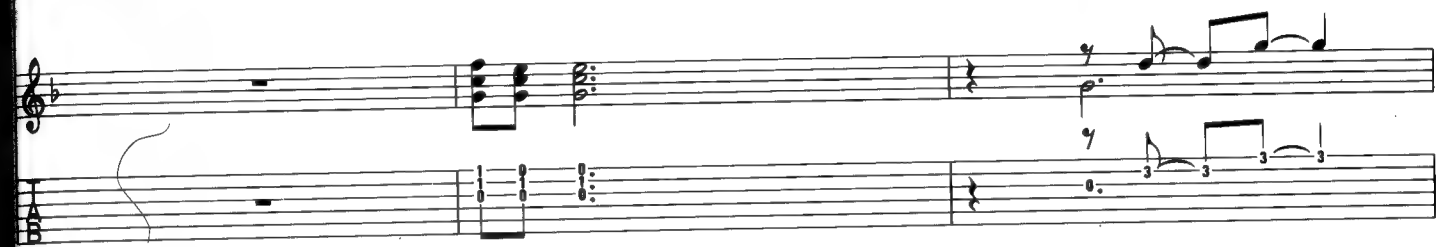


'You and me babe,

how a-bout

it?

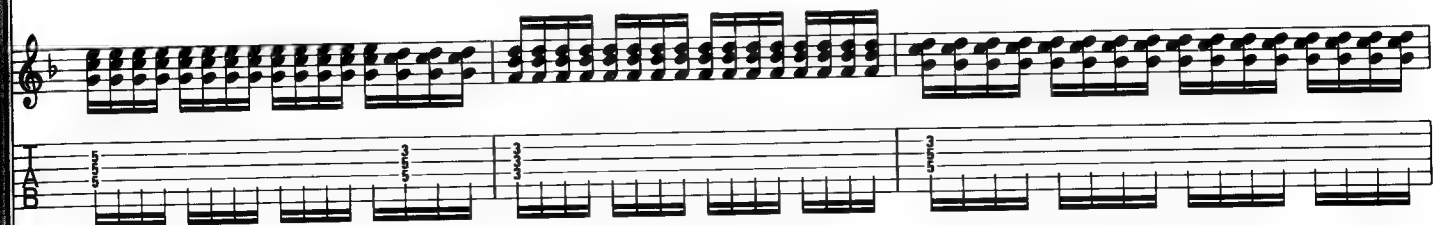
with echo approx. 1400ms, panned left



C

Bb

Cadd9



B \flat Cadd9 B \flat

Vx. You and me babe, how a - bout it?

echo off echo on

Elec. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

116

5:08 B \flat C

echo off

Elec. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Bb

Cadd9

Musical score for the first system, measures 1-4. The system consists of four staves: a vocal line in treble clef, a guitar line in treble clef, a piano line in treble clef, and a bass line in bass clef. The key signature is Bb. The guitar line features a Cadd9 chord in measure 1, followed by a melodic line in measures 2-4. The piano line has a melodic line in measure 1, followed by a sustained chord in measures 2-4. The bass line has a melodic line in measure 1, followed by a sustained chord in measures 2-4.

Bb

echo on

C

Musical score for the second system, measures 5-8. The system consists of four staves: a vocal line in treble clef, a guitar line in treble clef, a piano line in treble clef, and a bass line in bass clef. The key signature is Bb. The guitar line features a C chord in measure 5, followed by a melodic line in measures 6-8. The piano line has a melodic line in measure 5, followed by a sustained chord in measures 6-8. The bass line has a melodic line in measure 5, followed by a sustained chord in measures 6-8.

Acoustic Guitar 3 repeats previous two bars to the end

fade
Bb

C

Musical score for the third system, measures 9-12. The system consists of four staves: a vocal line in treble clef, a guitar line in treble clef, a piano line in treble clef, and a bass line in bass clef. The key signature is Bb. The guitar line features a C chord in measure 9, followed by a melodic line in measures 10-12. The piano line has a melodic line in measure 9, followed by a sustained chord in measures 10-12. The bass line has a melodic line in measure 9, followed by a sustained chord in measures 10-12.

B \flat

C

Elec. Gtr. 1

Ac. Gtr. 2

118

B \flat

C

Elec. Gtr. 1

Ac. Gtr. 2

let ring

B \flat

C

B \flat

C

Elec. Gtr. 1

Ac. Gtr. 2

Where Do You Think You're Going?

Words & Music by Mark Knopfler

(♩ = c. 76)
Am

F

G

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Acoustic)

119

E7sus4

0:12
0:49
Am

F

1. Where d'you think you're going?
2. I un - der - stand your chan-ges

Don't you know it's dark out-side?
long be - fore you reach the door.

2nd time

G

E7sus4

Vx.  Where d'you think you're go-ing? Don't you care a - bout my pride?
I know where you think you're go - ing, I know what you came here for,

Gtr. 1 


Gtr. 2 


Gtr. 3 


120

Am

F

Vx.  Where d'you think you're go-ing? I think a - you don't know.
and now I'm sick of jok - ing, you know I like you to be free. _ Huh!

Gtr. 1 


Gtr. 2 


Gtr. 3 


G

E7sus4

Am

You got no way of know-ing,
Where d'you think you're go - ing?

there's real - ly no place you can
I think you bet - ter go with me.

1:26

G

Am

F

G

Vx.  You say there is no rea-son but you, but you still find cause to doubt me. If you ain't with me girl,

Gtr. 2 

TAB 

Gtr. 3 

TAB 

122

1:39

E7sus4

Am

F

Vx.  you're gon-na be with-out me.

Gtr. 1 

TAB 

Gtr. 2 

TAB 

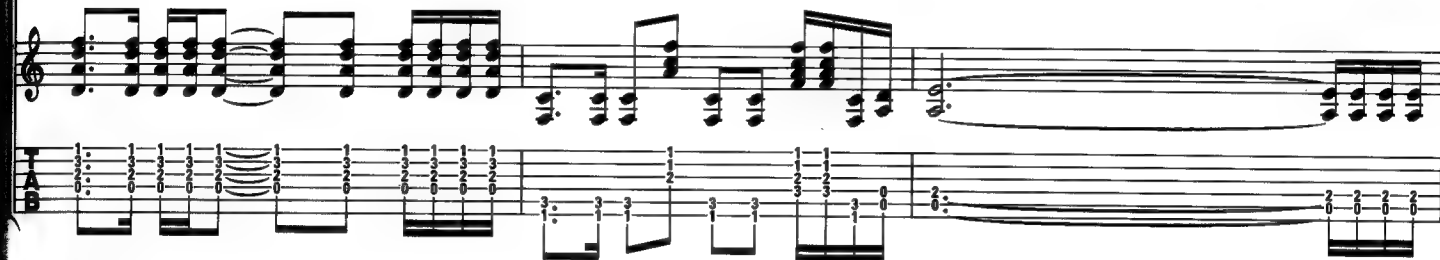
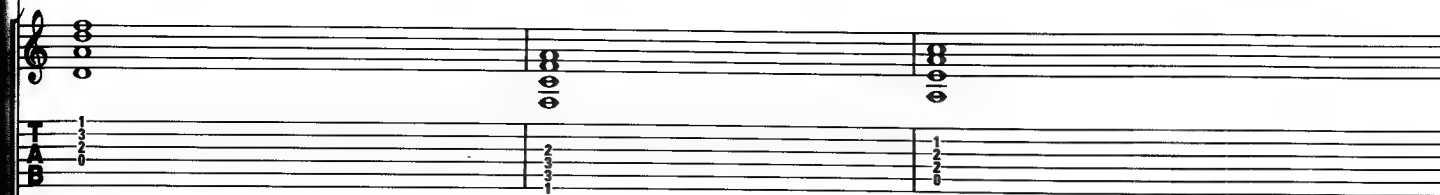
Gtr. 3 

TAB 

Dm

F

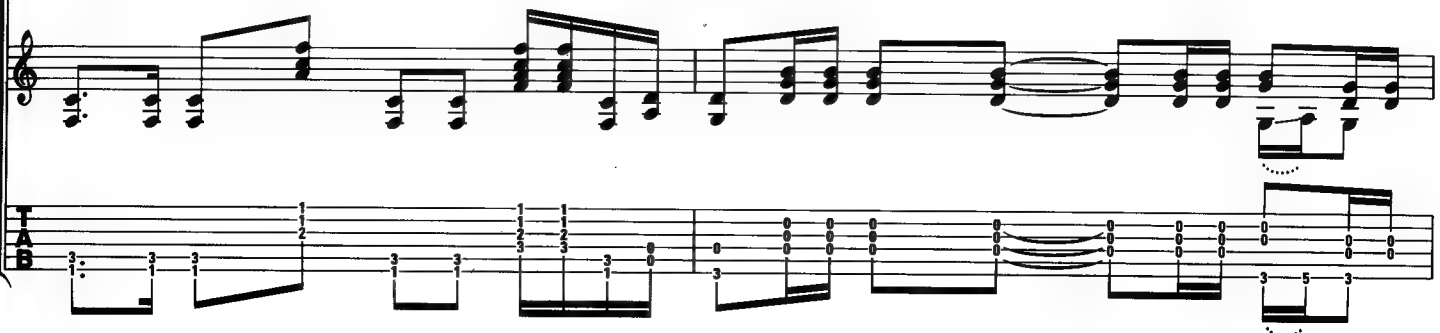
Am



123

F

G



E7sus4

Am

F

Vx.

Wish I did-n't care a-bout my pride,

now I'm sick of jok-ing,

you know I like you to be free.

Gtr. 1



TAB

Gtr. 2



TAB

Gtr. 3



TAB

124

G

E7sus4

Am

Vx.

Where d'you think you're go-ing?

You bet-ter go with me, girl.

Gtr. 1



TAB

Gtr. 2



TAB

Gtr. 3



TAB

F Dm

1

2

3

4

F Am

2:28

♩ = d

Come on.

5

6

7

8

The image displays a musical score for three guitars (Gtr. 1, 2, 3) and their corresponding tablatures (TAB). The score is divided into two systems. The first system shows Gtr. 1 playing a sustained F chord, Gtr. 2 playing a melodic line with a bend, and Gtr. 3 playing a rhythmic pattern. The second system shows Gtr. 1 playing a sustained Dm chord, Gtr. 2 playing a melodic line with a bend, and Gtr. 3 playing a rhythmic pattern. The tablatures provide fret numbers for each note.

2:40

Am

F

Musical score for guitar, measures 1-4. The score is written for a guitar with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 4/4. The first measure is marked with a tempo of 2:40 and a chord of Am. The second measure is marked with a chord of F. The third measure is marked with a chord of Am. The fourth measure is marked with a chord of F. The score includes a guitar tablature (TAB) line below the treble staff, showing fret numbers and string numbers. The bass staff contains a melodic line with eighth and sixteenth notes, and the treble staff contains a melodic line with eighth and sixteenth notes. The TAB line shows fret numbers and string numbers, with some notes marked with a 'y' for a grace note.

127

Dm

F

Musical score for guitar, measures 5-8. The score is written for a guitar with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 4/4. The first measure is marked with a chord of Dm. The second measure is marked with a chord of F. The third measure is marked with a chord of Dm. The fourth measure is marked with a chord of F. The score includes a guitar tablature (TAB) line below the treble staff, showing fret numbers and string numbers. The bass staff contains a melodic line with eighth and sixteenth notes, and the treble staff contains a melodic line with eighth and sixteenth notes. The TAB line shows fret numbers and string numbers, with some notes marked with a 'y' for a grace note.

Am F

Gtr. 1

Gtr. 2

Gtr. 3

Detailed description: This system contains three guitar parts. Gtr. 1 starts with an Am chord, followed by a melodic line with eighth notes and a whole note F chord. Gtr. 2 has a whole rest, then a melodic line with eighth notes and a whole note F chord. Gtr. 3 plays a continuous, complex rhythmic pattern of beamed eighth notes throughout the system. TAB notation is provided for each part.

128

Dm F

Gtr. 1

Gtr. 2

Gtr. 3

Detailed description: This system continues the three guitar parts. Gtr. 1 starts with a Dm chord, followed by a melodic line with eighth notes and a whole note F chord. Gtr. 2 has a whole rest, then a melodic line with eighth notes and a whole note F chord. Gtr. 3 continues the complex rhythmic pattern of beamed eighth notes. TAB notation is provided for each part.

3:04

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The first system shows the guitar playing a melody with a key signature change from Bb to C major (indicated by a natural sign over the F note). The second system shows the guitar playing a melody with a key signature change from C major to Bb (indicated by a flat sign over the F note). The piano part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The first system shows the piano playing a melody with a key signature change from Bb to C major (indicated by a natural sign over the F note). The second system shows the piano playing a melody with a key signature change from C major to Bb (indicated by a flat sign over the F note). The score is arranged in two systems, each with a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is arranged in two systems, each with a guitar part and a piano part.

fade out

Am

F

Gtr. 1

Gtr. 2

Gtr. 3

130

Gtr. 1

Gtr. 2

Gtr. 3

Walk Of Life

Words & Music by Mark Knopfler

(♩ = 170)
E Keyboard

Voice

Backing Vocals

Electric Guitar

Acoustic Guitar

131

0:12

E A B A B7

0:23

E A B A B7

0:35

E

A

Elec. Gtr.

Ac. Gtr.

B

A

B7

132

Vx.

Elec. Gtr.

Ac. Gtr.

0:46

E

A

Vx.

Elec. Gtr.

Ac. Gtr.

ooh

ooh

B A B7

Elec. Gtr.

Ac. Gtr.

0:57
1:42
2:37

E

1.3. Here comes John - ny sing-ing old - ies, gold - ies,
2. Here comes John - ny gon-na tell you the sto - ry, Be-Bop-A-Lu-La Ba-by, What I Say,-
hand me down my walk-in' shoes,

133

here comes John - ny sing-ing I Got-ta Wo-man,
here comes John - ny with the power and the glo - ry, down in the tun-nel try'n' to make it pay.
back - beat the talk - in' blues.

1:08
1:53
2:48

A

Vx. He got the ac - tion, he got the mo - tion, oh yeah the

B.Vx. Ahh, yeah the

Elec. Gtr.

Ac. Gtr.

134

A

Vx. boy can play, de - di - ca - tion, de - vo - tion, to Coda

B.Vx. boy can play,

Elec. Gtr.

Ac. Gtr.

1:16
2:01

E

Vx. turn-ing all the night time in - to the day. He do the song ■ - bout the sweet lov - in' wo-man, he do the

B.Vx. turn-ing all the night time in - to the day,

Elec. Gtr.

Ac. Gtr.

B

E A E

song a - bout the knife. _ Well he do the walk,

do the walk,

B A B7

do the walk of life. _ Yeah! _ He do the walk of life. _

do the walk of life.

1:30
2:15

E A

Aah, _

B


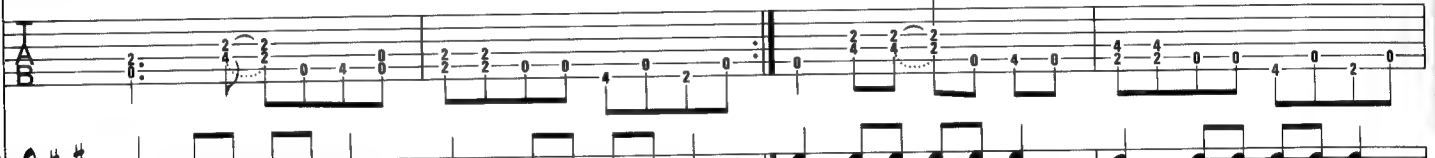
Vx. 
Ooh


Elec. Gtr. 


Ac. Gtr. 




136

1. A B7 
2. A B7 

Elec. Gtr. 

Ac. Gtr. 



2:26

E

A

Vx. 
ooh

Elec. Gtr. 

Ac. Gtr. 



B

A

B7

D:♯ al Coda

turn - ing all the night time in - to the day, and af - ter all that vio - lence and

2:57

CODA

E

turn - ing all the night time in - to the day,

137

B

E

A

E

dou-ble talk, there's just a song in all the trou-ble and the strife. You do the walk, yeah! do the walk,

B A B7

Vx. You do the walk of life, mm you do the walk of life.

B.Vx. do the walk of life.

Elec. Gtr.

Ac. Gtr.

138 3:11 E A

Vx. Ooh

B.Vx. Aah

Elec. Gtr.

Ac. Gtr.

B A B7

Elec. Gtr.

Ac. Gtr.

E A

First system of music, measures 1-16. The system includes a vocal line, a guitar line, a bass line, and piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The system is divided into two measures by a double bar line. The first measure is labeled 'E' and the second measure is labeled 'A'.

B A B7 repeat ad lib. to fade

Ooh

Second system of music, measures 17-32. The system includes a vocal line, a guitar line, a bass line, and piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The system is divided into two measures by a double bar line. The first measure is labeled 'B' and the second measure is labeled 'A'. The third measure is labeled 'B7' and the fourth measure is labeled 'repeat ad lib. to fade'. The vocal line has the word 'Ooh' written below it.

Private Investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em

Bm/D

A/C#

0:11
G/B

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

140

Ac.
Gtr.

F/A

B7/A

Em/G

Gdim

F#m7b5

Vx.

B7

Em

0:34
Em

Bm/D

It's a mys-te-ry to me,

the game com-men - ces

fade in

Elec.
Gtr. 2

Ac.
Gtr.

Vx. A/C# G/B

for the u - su - al fee, — plus ex - pens - es, con - fi - den - tial in - for - ma - tion,

Elec. Gtr. 2

Ac. Gtr.

F/A B7/A Em/G

it's in a di - a - ry, this is my in - ves - ti - ga - tion, it's not a pub - lic in - qui - ry.

Elec. Gtr. 2

Ac. Gtr.

0:57 Gdim F#m7b5 B7 Em

Elec. Gtr. 2

Ac. Gtr.

1:08

Em

Bm/D

Vx. I go check-ing out the re - ports, dig-ging up the dirt, you get to meet all _ sorts

Elec. Gtr. 2

Ac. Gtr.

A/C#

G/B

F/A

Vx. in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,

Elec. Gtr. 2

Ac. Gtr.

142

B7/A

Em/G

Gdim

Vx. and when I find the rea - son I still can't get used to it.

Elec. Gtr. 2

Ac. Gtr.

F#m7b5 B7 Em D/F#

Treble clef, 8/8 time signature. The melody consists of eighth and quarter notes, with triplets and a fermata. The bass line consists of eighth and quarter notes, with triplets and a fermata.

1:42

G D Am


And what have you got at the end of the day, what have you got

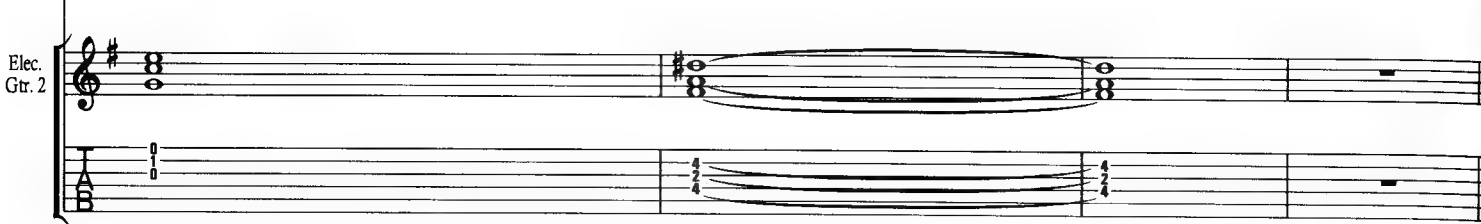
Em D/F# G D

to take a-way? A bot-tle of whis-ky, and a new set of lies,

C

B7

Vx.  blinds on the win-dow, and a pain be-hind your eyes.


Elec. Gtr. 2 


2 1 1

Em

Bm/D

A/C#

Elec. Gtr. 2 

Ac. Gtr. 

144

G/B

F/A

B7/A

Elec. Gtr. 2 

Ac. Gtr. 

Em/G

Gdim

F#m7b5

Elec. Gtr. 2 

Ac. Gtr. 

B7

Em

2:45

Gdim

Vx. Scarred for life, —

Elec. Gtr. 2

Ac. Gtr.

F#m7b5

B7

Vx. no com-pen - sa - tion, pri-vate in - ves - ti - ga - tions.

Elec. Gtr. 2

Ac. Gtr.

145

3:04

[E]

Ac. Gtr.

3:27

Ac. Gtr. let ring

Ac.
Gtr.

Ac.
Gtr.

3:47

146

Ac.
Gtr.

A musical score for an acoustic guitar, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a complex, melodic line in the treble and a more rhythmic, bass-oriented line in the bass. The piece includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and a capo symbol on the bass staff. The overall style is that of a contemporary acoustic guitar piece.

3:58

Elec.
Gtr. 2

Ac.
Gtr.

The image shows a musical score for two guitar parts. The top part is for 'Elec. Gtr. 2' and the bottom part is for 'Ac. Gtr.'. Both parts are in G major (one sharp) and 4/4 time. The Electric Guitar part features a complex, fast-paced melody with many triplets and sixteenth notes, and a corresponding fretboard diagram below it. The Acoustic Guitar part features a more rhythmic melody with eighth and sixteenth notes, and a corresponding fretboard diagram below it. The score is divided into two systems by a double bar line. The first system ends at measure 12, and the second system begins at measure 13. The Electric Guitar part has a 'Cadenza' section marked with a star and a 'Cadenza' label. The Acoustic Guitar part has a 'Cadenza' section marked with a star and a 'Cadenza' label. The score is written for a 12-string electric guitar and an acoustic guitar.

Ac. Gtr. 2

Ac. Gtr.

Ac. Gtr. 1

with echo

Ac. Gtr.

147

4:21

C Em

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr.

with echo

[E]

Elec.
Gtr. 2

Ac.
Gtr.

4:39

fade in

148 Elec.
Gtr. 1

Elec.
Gtr. 2

Ac.
Gtr.

Em

with echo

Elec.
Gtr. 1Ac.
Gtr.Elec.
Gtr. 2Ac.
Gtr.

C

Em

C

149

5:23

Em

fade

Elec.
Gtr. 2Ac.
Gtr.

Telegraph Road

Words & Music by Mark Knopfler

(♩ = c. 88)

Dm7

Bb

Gm7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Capo 3
D G D G B D

-2 -2 . . . -2

Gtr. 2

Dm Cadd9 Am

Gr. 2

[D]

Gr. 2

1:24 a tempo (♩ = 115)

D5 Dm7 G/D D D5 F C G D

Gr. 1

151

1:39

D5 Dm7 G/D D

Gr. 1

D5 F C G D

Gr. 1

D7 Gm/D Csus4 C

Gr. 1

And a

2:03

Fadd9

Dm7

Cadd9

Bbadd9

Vx.  long time a - go came a man on a track, walk-ing thir-ty miles with a sack on his back, and he

Bb

Csus4

C

F

C

Bb/D

Gmsus4

Gm

Vx.  put down his load where he thought it was the best, made his home in the wil - der - ness.


Bb

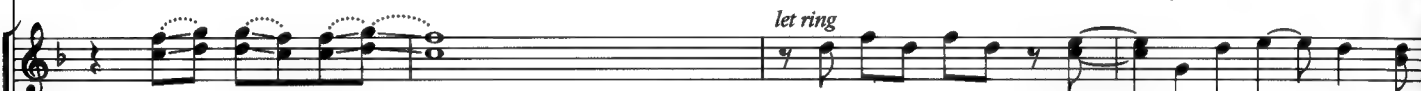
F/A

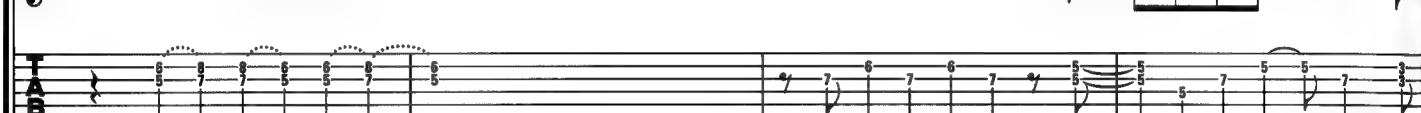
F

Dm

Cadd9

Vx.  Built a ca-bin and a win-ter store, he ploughed the ground by the

Gtr. 1  let ring

TAB 

Bb


Csus4

C

F

C

Bb

Vx.  cold lake shore, the oth-er tra-vel-lers came walk-ing down the track, they ne-ver went fur-ther, no they

Gtr. 1 

TAB 

Gm7

Bb

F/A

2:37

F

Dm

Vx.  ne-ver went back. Then came the chur-ches, then came the schools,

Gtr. 1  let ring

TAB 

Cadd9

Bb

Csus4

C

F

C

then came the law-yers, then came the rules, then came the trains and the trucks with their loads, and the

Bb

2:52

D5

Dm7

G/D

dir-ty old_ track

was the Te-le-graph Road.____

153

D

D5

F

C

G

D

D7

fade

Gm/D

Gtr. 1

Csus4 C Fadd9 Dm7

Vx.

Gtr. 1

TAB

[illegible]

Vx. Bb/D Gmsus4 Gm Bb F/A F

Te-le-graph Road got so deep and so wide, like a rol-ling ri-ver. Yeah!

Gtr. 1

TAB

Gr. 1

Dm Cadd9 Bb Csus4 C

Gtr. 1

F C B \flat Gm7 B \flat F/A

Gtr. 1

3:49 F Dm C B \flat

Gtr. 1

Csus4 C F C B \flat Gm7

Gtr. 1

B \flat F Dm C

Gtr. 1

B \flat Csus4 C F C B \flat 8va

4:20

8va

Dm Dm7 G

Gtr. 1

TAB

poco a poco rall.

D Dm F C G

Gtr. 1

TAB

156

Vx.

D Gm Dm

And my ra - di - o says to - night it's gon - na freeze, peo - ple driv - ing home from the

Gtr. 1

TAB

C Am Dm Csus4 C

Vx.

fac - to - ries, now you've got six lanes of traf - fic, three lanes mov - ing slow.

Gtr. 1

fade in

TAB

5:03 **Freely** ($\text{♩} = c.88$)

Dm	A7#5	A7	Bbadd9	Em7b5	Gsus4	F	Gm	C/E	C/Bb	Fsus4	F
----	------	----	--------	-------	-------	---	----	-----	------	-------	---

Gtr. 1

TAB

5:33

Gm11	F/A	B \flat add9	A7	Dm	A7#5	A7	B \flat add9	Em7 \flat 5
------	-----	----------------	----	----	------	----	----------------	---------------

Gtr. 1

7 9 10 10 12 10 9 9 7 6 7

Cadd9	F	Gm	C/Bb	Fsus4	F	Gm11	F/A
-------	---	----	------	-------	---	------	-----

Gtr. 1

The image shows the first staff of a guitar part, labeled 'Gtr. 1'. It contains two systems of music. The first system has two staves: a standard musical staff with a treble clef and a key signature of one flat (B-flat), and a tablature staff below it. The second system also has two staves: a standard musical staff with a treble clef and a key signature of one flat, and a tablature staff below it. The tablature staff uses numbers 0-5 to represent frets and includes various musical notations such as beams, slurs, and accents. The standard notation staff uses eighth and sixteenth notes, rests, and slurs. The key signature is one flat (B-flat).

5:56

Bbadd9	A7	Dm	A7#5	A7
--------	----	----	------	----

Gr. 1

TAB

Bbadd9 Em7b5 Cadd9 F Gm C/Bb

let ring *let ring* *let ring* *let ring* *let ring* *let ring*

Gr. 1

Gr. 1

TAB

Gtr. 1

 The musical score for guitar 1 is written on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Chords are indicated above the staff: F#sus4, F, Gm11, F/A, Bbadd9, A7, and Dm. The fretboard diagram below the staff shows the fret numbers for each note, with some notes marked with dots to indicate fingerings.

Tr. 1

A/D Bb/D C/E F#sus4 F Bb/F C/F F#sus4 F

rall. G#sus4 Gm F/A Bb A7

fade in 8va

fade in

15 17 15 13 12 15 13 5 6 13

6:43 a tempo (♩ = 125)

158

Dsus4

Cadd9

Vx.

Used to

Gtr. 1

fade in

TAB

The musical score for page 158 consists of three staves. The top staff is for the vocal line (Vx.), the middle staff is for the guitar line (Gtr. 1), and the bottom staff is for the guitar tablature (TAB). The key signature is one sharp (F#) and the time signature is 4/4. The guitar line begins with a 'fade in' instruction and includes various techniques such as bends and vibrato. The TAB line shows fret numbers and string numbers.

Vx. *let ring*

like to go to work, but they shut it all down. I've got a right to go to work, no work here to be found, yeah! And they

Tr. 1

TAB

Chords: Csus4 C F C Bb Gm7

Vx. say, we ain't gon-na have to pay what's owed, we ain't gon-na have to reap, they reap from the seed that sowed.

Gtr. 1

Chords: Bb F/A F Dm Cadd9

Vx. When all the birds_ up-on the wires, and up-on the poles, they can al-ways get out_ of this rain

Gtr. 1

Chords: Bb Csus4 C F C Bb

Vx. _ and this cold, and you can hear them sing-ing out_ their te-le-graph code, all the way_

Gtr. 1

7:22 Chords: D5 Dm7 G/D

Vx. down the Te-le-graph Road._

Gtr. 1

Gtr. 1

D D5 F C G

Gtr. 1

D D5 Dm7 G/D

160 Vx.

D D5 F C G D

And I'd

Gtr. 1

7:53

Dm7 F C Bb F

Vx.

soon-er for-get, _ but I re-mem-ber those nights, yeah! Life was just a bet on a race 'tween the lights. You had your

Gtr. 1

B \flat C B \flat /D C/E B \flat Gm7sus4 Gm7

Vx. head on my shoul-der, you had your hands in my hair, now you act-ing a lit-tle cold - er, like you don't seem to care,

Gtr. 1

TAB

8:10 F Dm Cadd9

Vx. why just to leave at two thir - ty and I'll get you a-way, I'm gon-na get you out of this dark-ness, and

Gtr. 1

TAB

B \flat Csus4 C F C F B \flat C

Vx. in - to the day, from all these ri-vers of head-lights, from these ri-vers of rain, from the an-ger that lives on the

Gtr. 1

TAB

F C F B \flat C F C F B \flat C

Vx. streets with these names, and I run ev - ery red light on Me-mo - ry Lane. I've seen des - pe-ra-tion ex -

Gtr. 1

TAB

F C F B \flat F C

Vx. - plode in - to flames, and I don't want to see it a - gain.

Gtr. 1

TAB

8:39

Am

Dm

[B \flat]

Vx. From all these signs just say-ing, 'Sor-ry, but we're closed,' all the way

Gtr. 1

TAB

Gtr. 3

TAB

162

[F]

B \flat

Vx. down the Te-le-graph Road.

Gtr. 1

TAB

Gtr. 3

TAB

8:59

D5

Dm7

G/D

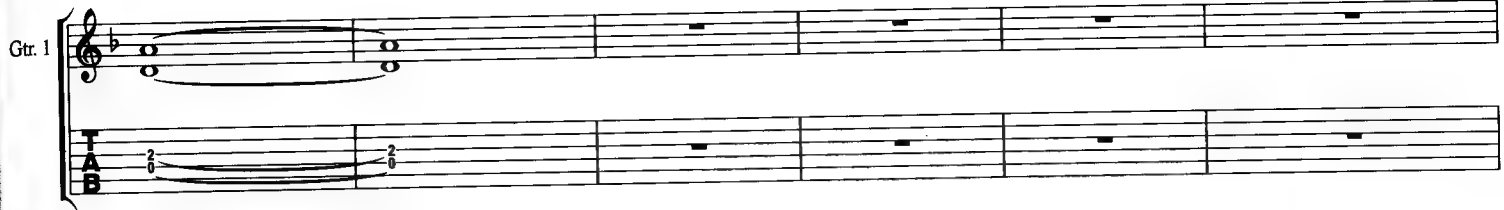
D

D5

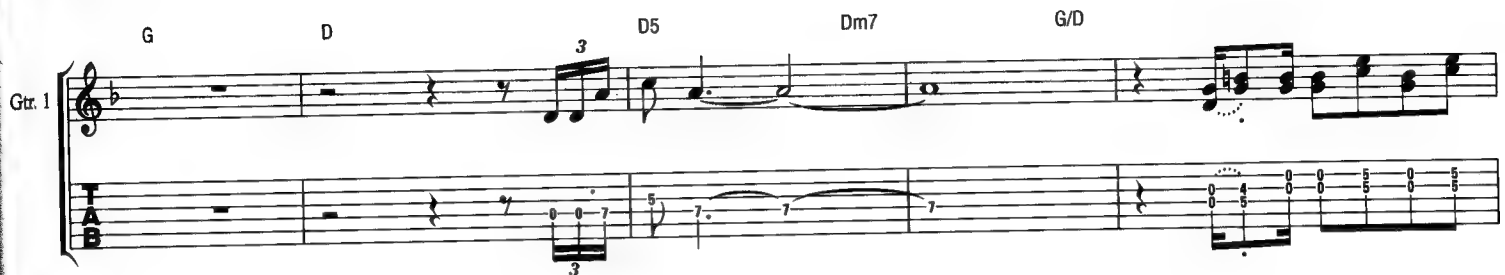
F

C

Gtr. 1



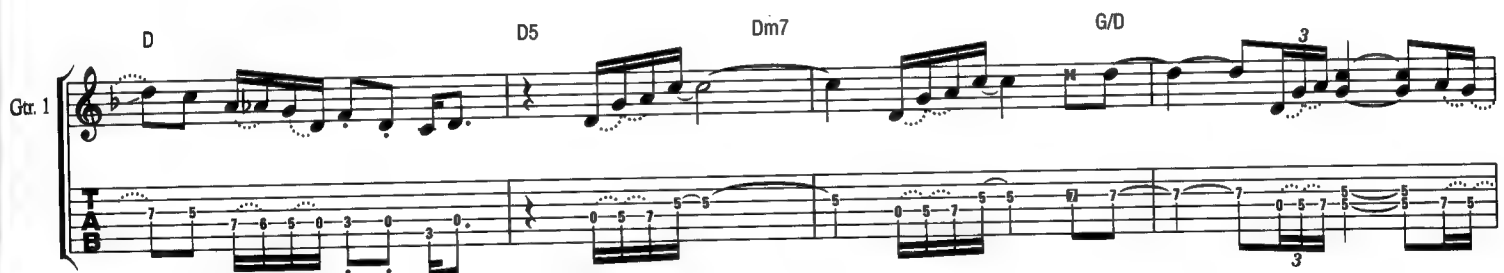
Gtr. 1



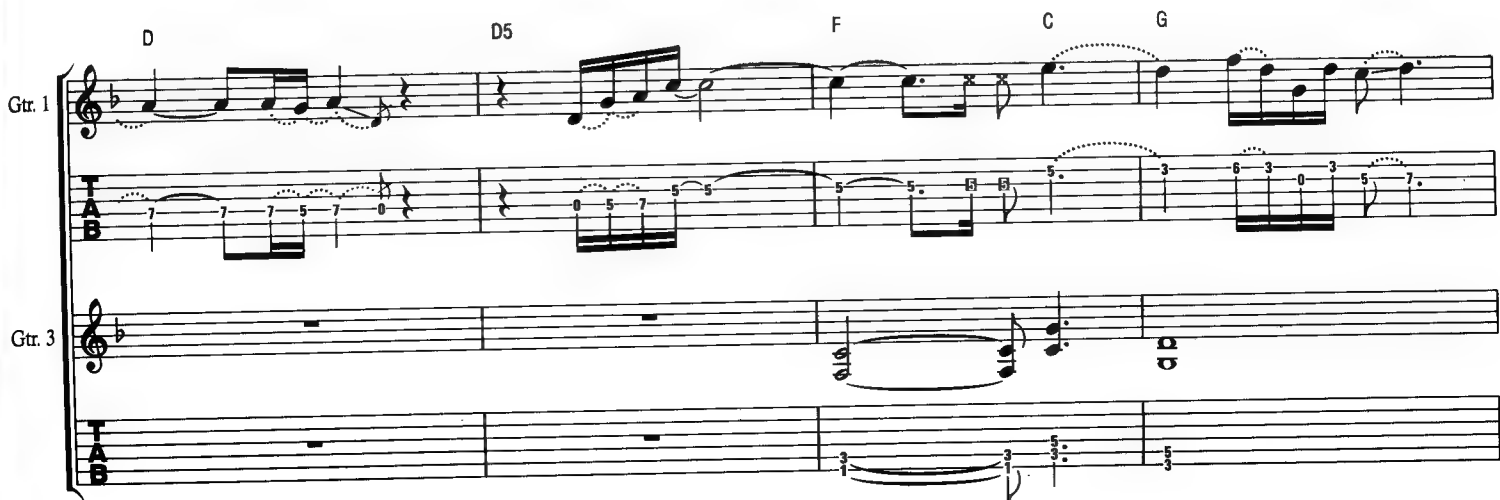
Gtr. 1




Gtr. 1



Gtr. 1



Gtr. 3



Grtr. 1

D D5 Dm7 G/D

Grtr. 1

D D5 F C G

164

Grtr. 1

D D5 Dm7 G/D

Grtr. 1

D D5

First system of guitar notation. Chords F, C, G, and D are indicated above the staff. The notation includes a standard staff for Gtr. 1 and a TAB staff with fret numbers. Gtr. 3 has a standard staff and a TAB staff with fret numbers.

Second system of guitar notation. Chords Dm, F, G, and D are indicated above the staff. A time signature change to 10:15 is shown. The notation includes a standard staff for Gtr. 1 and a TAB staff with fret numbers. Gtr. 3 has a standard staff and a TAB staff with fret numbers.

Third system of guitar notation. Chords Dm, F, C, G, and D are indicated above the staff. The notation includes a standard staff for Gtr. 1 and a TAB staff with fret numbers. Gtr. 3 has a standard staff and a TAB staff with fret numbers.

10:29 Dm

F

G

D

Gtr. 1

Gtr. 3

TAB

TAB

Dm

F

C

G

D

Gtr. 1

Gtr. 3

TAB

TAB

10:43 Dm

F

G

D

Gtr. 1

Gtr. 3

TAB

TAB

Chords: Dm F C G D

Gtr. 1

TAB

Gtr. 3

TAB

10:57 Chords: Dm F G D

Gtr. 1

TAB

Gtr. 3

TAB

8va

Chords: Dm F C G D

Gtr. 1

TAB

Gtr. 3

TAB

let ring 8va

Dm

F

G

D

11:11

8va

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Dm

F

G

D

TAB

TAB

TAB

TAB

fade

11:33

Dm

F

C

G

D

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Dm

F

G

D

8va

Dm

F

C

G

D

8va

Money For Nothing

Words & Music by Mark Knopfler & Sting

Free time

NC

ad lib.

Voice

I want my M. T. V.

Solo fills (Drums)

Backing
Vocals

Guitar 1

Guitar 2

0:35

a tempo (♩ = 135)

G5

B♭5

C5

Gtr. 2

170

G5

F5

G5

Gtr. 2

0:47

B♭5

C5

Gtr. 2

G5

F5

G5

Vx. 1. 2.

Huh! Now

1:04

Vx. 1. 2.

look at them yo-yos, that's the way you do it, you play the gui-tar on the M. T. V.

G5

F5

G5

Vx. 1. 2.

That ain't work-in', that's the way you do it, mon-ey for no-thin' and your chicks for free.

1:18

Vx. 1. 2.

B. Vx.

Gtr. 2.

Now that ain't work-in', that's the way you do it, lem-me tell ya them guys ain't dumb. You

that's the way you do it,

G5 F5 G5

Vx. may-be get a blis-ter on your lit-tle fin-ger, may-be get a blis-ter on your thumb.

Gtr. 2

1:32 Eb5 Bb5 Eb5

Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

B. Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

Guitar 1 doubles

Gtr. 2

172

F5 G5

Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

B. Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

Gtr. 2

C5 D5 E

Vx. we got-ta move these co-lour T. V.'s Ow!

B. Vx. we got-ta move these co-lour T. V.'s

Gtr. 2

1:50
G5

Bb5 C5

Vx. Ooh - a - move - a.

Gtr. 2

G5

F5 G5

Vx. Huh!

Gtr. 1

Gtr. 2

2:04
Eb5

Bb5

Eb5

F5

B. Vx. Got - ta in - stall mi - cro-wave ov - ens, cus - tom kit - chen de - li - ve - ries.

Gtr. 1

Gtr. 2

G5

C5

Vx. We got - ta move these re - fri - ge - ra - tors,

B. Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gtr. 1

Gtr. 2

D5

E

Vx. Look at ya, look here.

B. Vx. co - lour T. V.'s

Gtr. 1

Gtr. 2

2:22

G5

B \flat

C5

Vx. I should-a learned to play the gui - tar, I should-a learned to play them drums. Look at that

Gtr. 1

Gtr. 2

G5 F5 G5

Vx. ma-ma, she got it stick-in' in the ca-me-ra__ man,__ we could have some fun. And

Gtr. 2

2:37 G5 Bb5 C5

Vx. he's up there, what's that? Ha-wai-ian noi-ses? He's bang-in' on the bon-goes like a chim-pan-zee. Oh, that

Gtr. 2

G5 F5 G5

Vx. ain't work-in', that's the way you do it, get your mo-ney for no-thin' get your chicks for free.

B. Vx. that's__ the way you do it, mo-ney for no-thin' get your chicks for free.

Gtr. 2

2:51 Eb5 Bb5 Eb5 F5

Vx. We got-ta in - stall mi-cro - wave ov-ens, cus-tom kit-chen de - li - ve - ries.

B. Vx. We got-ta in - stall mi-cro-wave ov-ens, cus-tom kit-chen de - li - ve - ries.

Guitar 1 doubles ad. lib

Gtr. 2

G5

C5

Vx. — We got - ta move these re - fri - ge - ra - tors, we got - ta move these

B. Vx. — We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gtr. 2

D5

E

Vx. co - lour T. V.'s

B. Vx. co - lour T. V.'s

Gtr. 1

Gtr. 2

3:09

G5

Bb5

C5

Vx. Ow!

Gtr. 1

Gtr. 2

G5 F5 G5

Vx.

Gtr. 1

Gtr. 2

Lis-ten here. Now

3:23

Vx.

Gtr. 1

Gtr. 2

that ain't work-ing, that's the way you do it, you play the gui - tar on the M.

177

Bb C5 G5

Vx.

B. Vx.

Gtr. 1

Gtr. 2

T. V. That ain't_ work - in', that's_ the way you do it, that's_ the way you do it,

F5

G5

Vx. mon - ey for no - thin' and your chicks for free. — Mon-ey — for no - thin' and your,

B. Vx. mon - ey for no - thin' and your chicks for free. — Mon - ey for no - thin'

Gtr. 1

Gtr. 2

Bb5

C5

B. Vx. and your chicks for free. — Get your

Gtr. 1

Gtr. 2

G5

Vx. What's that?

B. Vx. mon - ey for no - thin' and your

Gtr. 1

Gtr. 2

F5 G5

Vx. Look at that, look at that. I want my,

B. Vx. chicks for free. Get your mon - ey for no - thin'

Gtr. 1 *let ring*

Gtr. 2

Bb *fade* C5

Vx. I want my, I want my M. T. V.

B. Vx. and your chicks for free. Get your

Guitar 1 doubles ad. lib

Gtr. 2

G5 F5 G5

Vx. I want my, I want my, I want my, I want my,

B. Vx. mon - ey for no - thin' and your chicks for free.

Gtr. 2

Brothers In Arms

Words & Music by Mark Knopfler

(♩ = 78)

G#m/D#

G#m/B

G#m

G#m/B

Voice

(Keyboards)

Guitar

Vx.

Gtr.

These mist co-vered moun-

180

0:24

E

F#

B

Bsus4

B

B/A#

Vx.

tains_

are a home now for_ me,

but my home is the low -

Gtr.

fade in

3

3

Vx.

lands_

and al - ways will be.

Some day you'll re - turn_

Gtr.

fade in

0:49

G#m

D#m

E

C#m

F#sus4

F#

Vx. *to* your val-leys and your farms, and you'll no long-er

Gtr.

G#m

E

F#sus4

F#

G#m

E

C#m

E

Vx. burn to be bro-thers in arms.

Gtr. *fade in*

G#m

E

C#m

G#m

F#

Vx. Through these fields of de-

Gtr.

1:27

E

F#

B

Bsus4

B

B/A#

Vx. -struc-tion, bap-ti-sm of fire. I've wit-nessed your suf-

Gtr. *fade in*

G#m

D#m

E

F#sus4

F#

Vx. fer-ing as the bat-tle raged high-er. And though they did hurt

Gtr. *fade in*

1:51

Vx. *G#m D#m E C#m F#sus4 F#*
 me so bad in the fear and a - larm, you did not de -

Gtr.

Vx. *G#m E F#sus4 F# G#m E C#m E*
 -sert me my bro-thers in arms.

Gtr.

Vx. *G#m E C#m G#m F#*
 There's so ma - ny dif - ferent

Gtr. *fade in*

2:28

Vx. *G#m B F# B E F#sus4 F#*
 worlds, so ma - ny dif - ferent suns, and we have just one

Gtr.

Vx. *G#m B F# B E*
 world, but we live in dif - ferent ones.

Gtr.

2:52

G#m

Gtr. E C#m E G#m E

This system shows a guitar solo in E major. The treble clef staff contains a series of eighth-note runs and chords. The bass clef staff shows the fretting hand with fingerings (1-4, 2-4, 3-4, 4-5, 5-6, 7-9, 7-4, 4-4, 4-7, 7-9, 9-4, 6-6) and a capo on the 4th fret.

Gtr. C#m G#m E C#m E

This system continues the guitar solo. The treble clef staff features more eighth-note patterns. The bass clef staff includes fingerings (4-4, 7-5, 5-4, 7-4, 7-4, 7-9, 7-4, 4-3, 6-4, 6-6, 6-6, 6-4, 4-4, 6-6) and a capo on the 4th fret.

Vx. G#m E C#m G#m F#

Now the sun's gone to hell

Gtr.

This system introduces the vocal melody. The vocal line (Vx.) starts with a whole note G#4, followed by a half note E5, and then a quarter note F#5. The guitar (Gtr.) provides accompaniment with eighth-note patterns. The bass clef staff shows fingerings (8-7, 6-4, 4-6, 4-4, 6-6, 8-6, 4-4, 3-1) and a capo on the 4th fret.

3:22 E F# B Bsus4 B B/A#

and the moon's ri - ding high. Let me bid you fare - well,

Gtr.

This system continues the vocal melody. The vocal line (Vx.) has a whole note F#5, followed by a half note B5, and then a quarter note B5. The guitar (Gtr.) continues with accompaniment. The bass clef staff shows fingerings (6-4, 4-6, 8-6, 9-11, 11-9) and a capo on the 4th fret.

Vx. G#m D#m E F#sus4 F#

fade in ev-ery man has to die. But it's writ-ten in the

Gtr.

This system continues the vocal melody. The vocal line (Vx.) has a whole note E5, followed by a half note F#5, and then a quarter note F#5. The guitar (Gtr.) continues with accompaniment. The bass clef staff shows fingerings (9-11, 9-11, 11-9, 7-6, 7-7, 7-7, 6-7, 6-6, 6-6, 6-6, 6-6, 6-6) and a capo on the 4th fret.

3:41
G#m D#m E C#m

Vx. star light and ev-ery line in your palm,

Gtr.

9 11 9 7 9 9 11 9 11 11 11 9 7 11 9

A musical score for guitar solo, featuring two staves. The top staff is in treble clef with key signature of three sharps (F#, C#, G#) and time signature of 4/4. It contains chords G#m, E, C#m, E, F#, G#m, E, and C#m. The bottom staff is in bass clef with the same key signature and time signature, containing fret numbers and fingerings. The notation includes triplets, slurs, and various articulation marks like accents and breath marks. The piece ends with a double bar line and repeat dots.

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar (Gr.) and bass (B.). The guitar part is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bass part is in bass clef. The score includes a tempo marking of 4:29 and a dynamic marking of *fade*. The guitar part features a melodic line with chords G#m, E, C#m, E, G#m, and E. The bass part features a bass line with fret numbers 4, 4, 6, 7, 7, 7, 7, 13, 13, 13, 16, 13, 13, 15, 16, 16, 16, and 13. The score is divided into two systems by a double bar line.

Gr.

C#m G#m E

16-18 18-4 16-18 18-16-15-13 16-13 16-13-14-13-16-14-13-11-11 11

3